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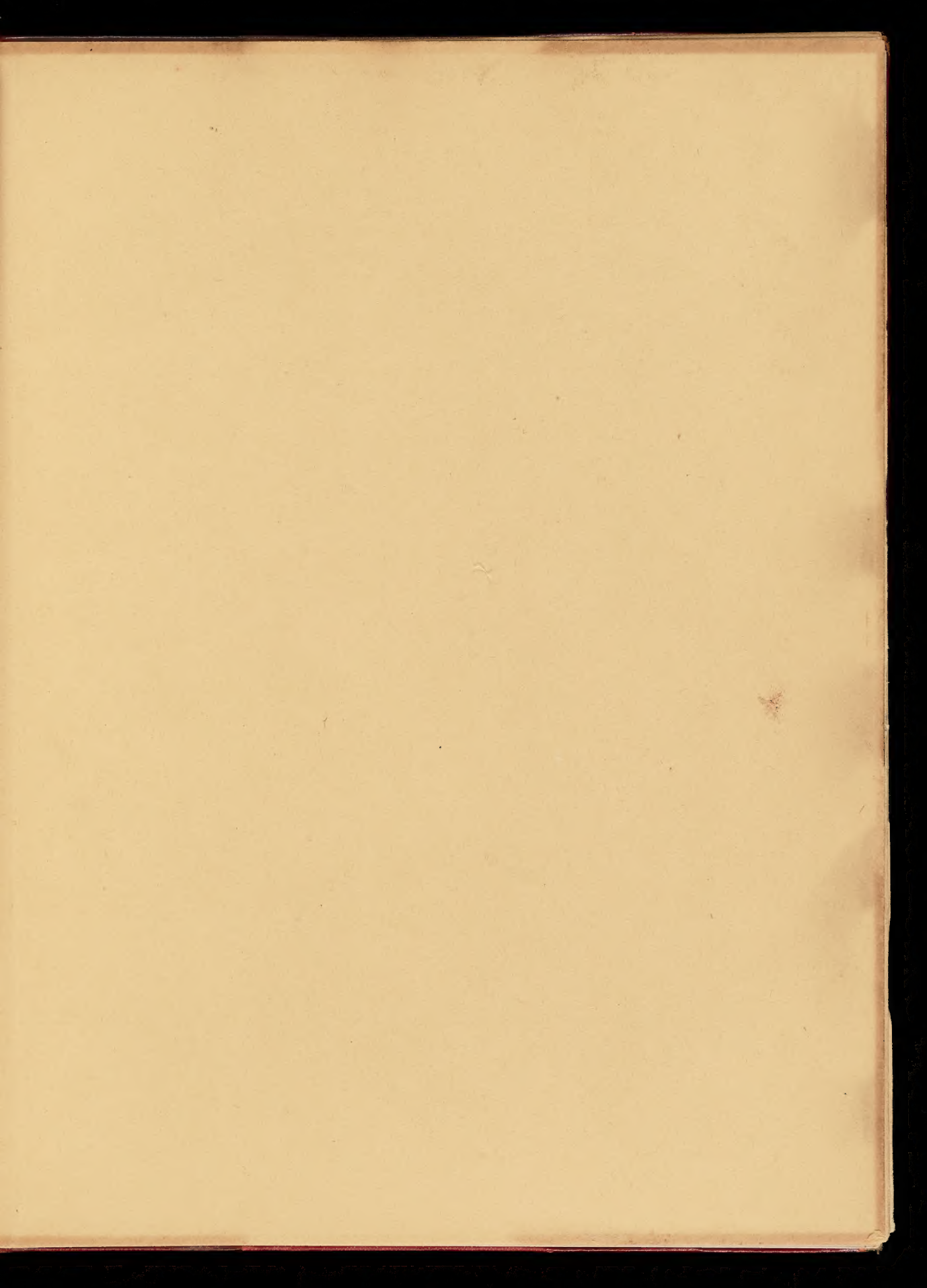
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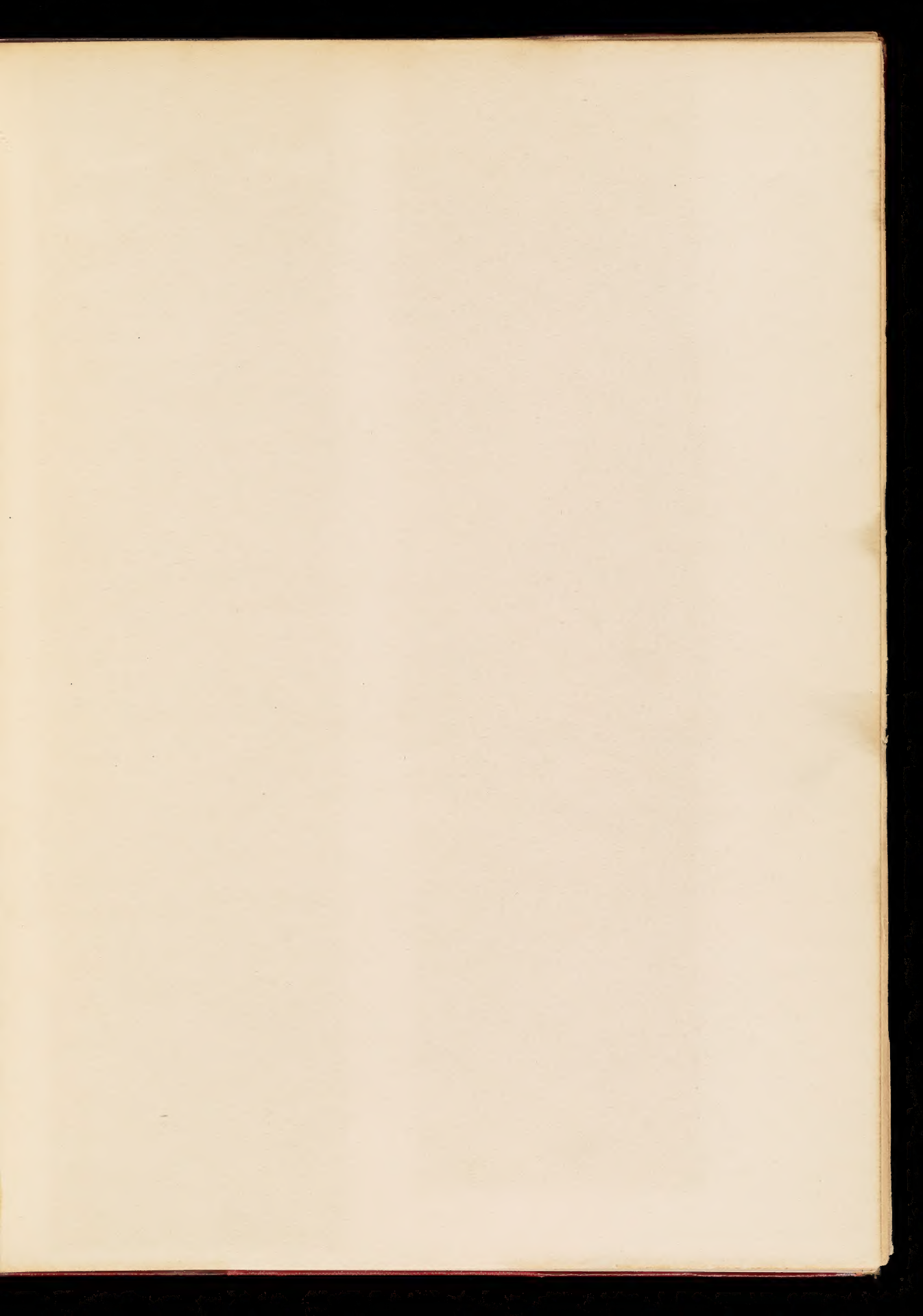
LIBRARY

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New York





BRADY PAINTINGS

SOLD FOR \$58,310

Times 1-15-18
Inness's "The Beeches" Brings
\$10,000, the Top Price of
"Diamond Jim's" Collection.

A BLOMMERS FOR \$2,150

\$1,700 Paid by Ex-Ambassador Pen-
field for "Scene in Venice." "The
Five Senses" Mysterious.

Pictures belonging to the estate of the late James Buchanan Brady (Diamond Jim) were sold under the auspices of the American Art Association at the Plaza last evening, Thomas E. Kirby at the auctioneer's desk, the lot of seventy-three bringing \$58,310. An Inness brought the top price, "The Beeches" going to the Holland Galleries for \$10,000. The painting was signed and dated 1894. It was purchased at the Inness sale in 1895, and was sold to Mr. Brady by the Holland Galleries. The first bid was \$5,000, and it quickly went up to the selling price.

One of the bidders on the Blommers, "Dutch Interior with Figures," which went to F. C. Ball for \$2,150, was a London dealer, who was next to the highest bidder. The purchases of the Ziem, "Scene in Venice," which went for \$1,700, was the former Ambassador to Austria, Frederic C. Penfield.

There were many little trick ornaments in Mr. Brady's household effects when they were sold at the American Art Galleries, and while the pictures as a whole made a pleasing and normal collection, there was one also which had mysterious qualities. It was "The Five Senses," by James Francis Brown, and went to F. V. Storrs for \$210. It was formed of five square panels with wings like a triptych, a beautiful young woman in each panel. Under each picture was a button. They pressed, one sent forth a spray of perfume, one an air from a music box, another disclosed a mirror, one a drawer of bonbons, and the fifth a delicate lady's finger.

The Pictures and Prices.

Following is a list of the chief pictures sold, names of artists, buyers, and prices:

2—Venetian Scene, (water color)—William Gedney Bunce; John E. D. Trask	100
5—Holland Landscape, (water color)—Johannes Hendrik Weissenbruch; H. Williams	290
6—Sewing, (water color)—Joan Simon Hendrik Kever; K. Livingston	110
7—By the Fireside, (water color)—Bernardus Johannes Blommers; John Levy	235
11—Ideal Head, (pastel)—Camille Henner; A. W. Behr	125
12—A Drizzly Day in the City, (water color)—Henry W. Ranger; A. Reimann	100
13—Jeune Femme—J. J. Henner; F. B. Storrs	300
14—Roses Pink—Etienne Adolphe Plot; A. Deutsch	110
15—Female Head, (panel.) Henner; T. V. Storrs	775
16—The Smoker, Eugene Delacroix; H. Williams	100
17—Arab Army Crossing a Stream, (panel.) Decamps; F. C. Ball	100
18—A Turkish Market, Alberto Pasini; M. Knoedler & Co.	375
19—Evening, (panel.) Diaz; H. Williams	1,550
20—Marine, Jules Dupre; Bernet, agent	925

21—In the Indian Country—Ralph Albert Blakelock; F. C. Ball	1,500
22—Early Autumn—George Inness; F. C. Ball	700
24—A Pensive Moment—Henner; A. Reimann	2,000
25—The Last Triumph—Vibert; H. Williams	475
26—The Cardinal Headdress—Angelo Asti; H. Williams	200
27—Market Scene at Constantinople—Alberto Pasini; Bernet, agent	775
28—Church of San Giacomo Dall'Orto, Venice—Martin Rico; A. Reimann	725
29—A Lady Reading—Gustave Jacquet; A. Deutsch	220
30—Ideal Head—Angelo Asti; Ralston Galleries	170
31—Roses and Pale Emerald—Edouard Bisson; Arlington Galleries	200
32—Scarlet and Gold—Etienne Adolphe Plot; Ralston Galleries	120
33—Auburn Hair—Henri Rondel; Arlington Galleries	200
34—Portrait of a Brunette—Angelo Asti; E. L. Hauer	200
35—An Italian Beauty—Bouguereau; K. Livingston	200
36—Venice, (panel)—Felix Ziem; F. C. Ball	1,575
37—Near Conway, North Wales—Alexander H. Wyant; F. C. Ball	550
38—Sunset in the Woods, Montclair—George Inness; F. C. Ball	825
39—In the Sheepfold, Eugene Verboeckhoven; F. C. Ball	1,025
40—Dutch Interior with Figures, Blommers; F. C. Ball	2,150
41—Mother and Child, Kever; H. Williams	525
42—Watching the Sheep, Ter Meulen; F. C. Ball	1,150
43—The Cook's Helper, Josef Ball; A. H. Flint	300
44—The Five Senses, James Francis Brown; F. V. Storrs	210
45—The Meeting at the Fence, Daniel Ridgway Knight; Bernet, Agent	700
46—Portrait of a Man, Antoine Vollon; McDonough Galleries	825
47—The Cavalier, (panel.) Ferdinand Roybet; E. L. Hauer	825
47—Scene at Venice, Felix Ziem; F. C. Penfield	1,700
49—Marine, Bordeaux, Boudin; H. Williams	525
50—Roses and Thatch, Louis Aston Knight; A. H. Flint	600
51—Portrait of an Oriental—Joseph Coomans; H. Williams	220
52—Plucking Chrysanthemums—D. Ridgway Knight; Seaman, agent	850
53—The Rapids—Louis Aston Knight; Henry Schulthels	425
54—Oriental Toilet Scene, (panel)—Rudolph Ernst; A. Deutsch	210
55—Her Crownning Glory—M. Achille Fould; Ralston Galleries	140

56—Portrait of a Young Lady—Albert Lynch; Ralston Galleries	250
57—The Master of the Tiger, (panel)—Rudolph Ernst; H. Williams	510
58—The Cowherd and Her Charges—Gustave Courbet; H. Williams	510
59—In the Mosque—Gerome; F. C. Ball	1,375
60—At Prayer, (panel)—Theophile Lybaert; A. Deutsch	200
61—Arab Cavalry in Battle—Alfred von Wierusz-Kowalski; F. C. Ball	900
62—Ballet Girl, (pastel)—Pierre Carrier-Belleuse; A. F. Mellilo	90
63—Swift-flowing Stream, water color—Louis Aston Knight; W. A. Schneider	350
64—The Beeches—George Inness; Holland Galleries	10,000
65—Sortie du Pal de l'Opera—Cesare Detti; A. Deutsch	800
66—Chrysanthemums—D. Ridgway Knight; W. A. Schneider	1,500
67—The Empty Purse—Sir John Watson-Gordon; A. H. Flint	350
68—At the Bal Masque—Georges Jules Victor Clairin; A. W. Behr	280
69—Portia Receiving the Prince of Aragon—Georges Jules Victor Clairin; F. C. Ball	525
70—Sheep in a Snow Storm—August Friedrich Albrecht Schenck; F. C. Ball	1,825
71—Wallachian Horsemen—Adolf Schreyer—Bernet, agent	3,000
72—Homing Cattle—Marie Dieterle; F. C. Ball	2,950
73—The Nut Gatherers—Bouguereau; Miss Eleanor Fitzgibbons	2,850

There was a good-sized audience present.

PICTURE BY INNESS LEADS BRADY SALE

\$10,000 Paid for "Beeches"—

Highly Finished Canvases

Sell Well.

Sum 1-15-18
LONDON BUYER ATTENDS

Total Realized at Auction Is

\$58,310—Large Attendance
at the Plaza.

The sale of the modern paintings collected by the late James Buchanan (Diamond Jim) Brady attracted a full house to the ballroom of the Hotel Plaza where the auction was held by the American Art Association. Boxes and stalls were all occupied and only the sight of an occasional man in khaki reminded the audience of the American history that had been written since last year's Plaza's auctions.

The bidding was extremely lively at times. The Inness "Beeches" lead the prices, as Innesses often do, and sold for \$10,000. If the new buyers of art who were supposed to be in attendance showed any special preference among the pictures it was for the highly finished ones, for the carefully detailed works such as those of Gerome and Bouguereau went well.

That London is keeping an eye upon the American picture market was evidenced by the fact that a London buyer was the second and unsuccessful bidder for the Blommers' "Dutch Interior," which sold to F. C. Ball for \$2,150.

The total for Mr. Brady's collection was \$58,310. The list of principal sales, with titles and buyers, follows:

5—J. H. Wesselsbruch, "Holland Landscape," H. Williams.....	\$290
7—S. J. Blommers, "By the Fireside," John Levy.....	235
13—J. Henner, "Jeune Femme," F. B. Storrs.....	300
15—J. Henner, "Female Head," F. B. Storrs.....	775
18—Alberto Pasini, "A Turkish Market," M. Knoedler & Co.....	375
19—N. Diaz, "Evening," H. Williams.....	1,550
20—Jules Dupre, "Marine," O. Bernet, agent.....	925
21—R. Blakelock, "In the Indian Country," F. C. Ball.....	1,500
22—George Inness, "Early Autumn," F. C. Ball.....	700
24—J. Henner, "A Pensive Moment," A. Rieman.....	2,000
25—J. Vibert, "The Last Triumph," H. Williams.....	475
26—Angelo Asti, "The Cardinal's Address," H. Williams.....	290
27—Alberto Pasini, "Market Scene at Constantinople," O. Bernet, agent.....	775
28—Martin Rico, "Church of San Giacomo Dall'Orto, Venice," A. Rieman.....	775
31—Edouard Bissan, "Roses and Pale Emerald," Arlington Galleries.....	200
33—Henri Rondel, "Auburn Hair," Arlington Galleries.....	260
34—Angelo Asti, "Portrait of a Brunette," E. L. Hauer.....	200
35—W. Bouguereau, "An Italian Reantv," K. Livingstone.....	260

36—Felix Ziem, "Venice," F. C. Ball.....	1,575
37—A. Wyant, "Near Conway, North Wales," F. C. Ball.....	650
38—George Inness, "Sunset in the Woods, Montclair," F. C. Ball.....	825
39—Eugene Verboeckhoven, "In the Sheepfold," F. C. Ball.....	1,025
40—Blommers, "Dutch Interior with Figures," F. C. Ball.....	2,150
41—Kever, "Mother and Child," H. Williams.....	525
42—Ter Meulen, "Watching the Sheep," F. C. Ball.....	1,150
43—Josef Ball, "The Cook's Helper," A. H. Flint.....	200
44—Brown, "The Five Senses," F. V. Storrs.....	210
45—Ridgway Knight, "The Meeting at the Fence," O. Bernet agent.....	700
46—Antoine Vollon, "Portrait of a Man," McDonough Galleries.....	825
47—Ferdinand Roybet, "The Cavalier," E. L. Hauer.....	825
48—Felix Ziem, "Scene in Venice," F. C. Penfield.....	1,700
49—Eugene Boudin, "Marine: Bordeaux," H. Williams.....	525
50—Aston Knight, "Roses and Thatch," A. H. Flint.....	600
51—Joseph Coomans, "Portrait of an Oriental," A. H. Williams.....	220
52—Ridgway Knight, "Plucking Chrysanthemums," W. W. Seaman agent.....	850
53—Aston Knight, "The Rapids," Henry Schultheis.....	425
54—Rudolph Ernst, "Oriental Toilet Scene," A. Deutsch.....	210
55—M. Achille-Fould, "Her Crowning Glory," Ralston Galleries.....	140
56—Albert Lynch, "Portrait of a Young Lady," Ralston Galleries.....	250
57—Rudolph Ernst, "The Master of the Tiger," H. Williams.....	510
58—Gustave Courbet, "The Cowherd and Her Charges," H. Williams.....	575
59—J. Leon Gerome, "In the Mosque," F. C. Ball.....	1,375
60—Theophile Lybaert, "At Prayer," A. Deutsch.....	200
61—A. von Wierusz-Kowalski, "Arab Cavalry in Battle," F. C. Ball.....	900
63—L. Aston Knight, "Swift-flowing Stream," W. A. Schneider.....	350
64—George Inness, "The Beeches," Holland Galleries.....	10,000
65—Cesare Detti, "Sortie du Bal de l'Opera," A. Deutsch.....	800
66—D. Ridgway Knight, "Chrysanthemums," W. A. Schneider.....	1,500
67—Sir John Watson-Gordon, "The Empty Purse," A. H. Flint.....	350
68—Georges Clairin, "At the Bal Masque," A. W. Behr.....	230
69—Georges Clairin, "Portia Receiving the Prince of Arragon," F. C. Ball.....	525
70—A. F. A. Schenck, "Sheep in a Snow Storm," F. C. Ball.....	1,825
71—Adolf Schreyer, "Wallachian Horsemen," O. Bernet agent.....	3,900
72—Marie Dieterle, "Homing Cat," F. C. Ball.....	2,950
73—W. A. Bouguereau, "The Nut Gatherers," Miss Eleanor Fitzgibbons.....	2,350

At to-night's session in the Plaza Hotel ballroom the Hermann collection will be sold. A Rembrandt painting is one of the chief features of it.

J. B. BRADY PICTURE SALE

When Mr. Thomas E. Kirby of the American Art Association opened the auction sale Monday evening in the Plaza Hotel ballroom, of the 73 modern foreign and American pictures owned by the late J. Buchanan Brady, better known as "Diamond Jim," he faced an audience which filled every seat in the large room, curious to know how the pictures belonging to such a personage would sell. The fact also that it was the first large picture sale of the current season added to the curiosity as to its result.

The works offered were, for the most part, bought by Mr. Brady from the Holland Galleries—and included a number of so-called popular pictures—those telling good stories, and of pretty women, while many were fair to good and superior examples of the artists represented.

The collection had been appraised at some \$48,000, and the fact that it brought a total of \$58,310 was good evidence that, despite the present conditions due to the war, there are art buyers still in the market.

The fact was also noticeable that, with few exceptions, the buyers' names were new—and few of the old time collectors or even the dealers were purchasers, although well represented in the audience. The same has been the case with art auctions in London, and Paris of late, proving that the war has brought out new art collectors.

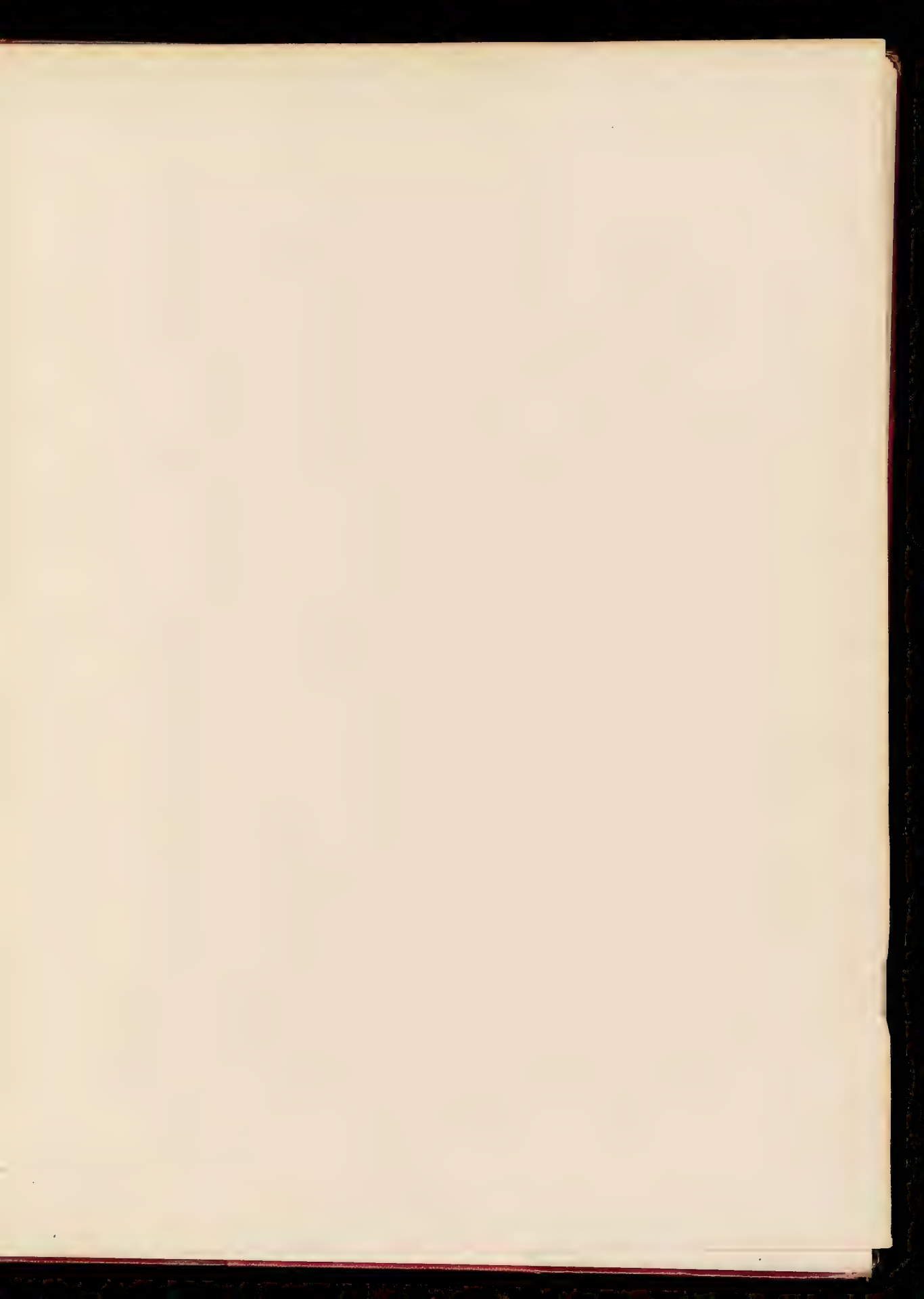
The highest figure, \$10,000, was paid for an American picture, "The Beeches," by George Inness; a "Dutch Interior," by the late B. J. Blommers, a Dutch artist, which brought the figure of \$2,150 was competed for by a London art house.

The following is a list of pictures sold, with number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable) and sale price:

Bargue, Charles, "Female Figure—A Study" (watercolor), 10½x7. Rosenbach Co. of Phila.	\$30
Blum, R. F., "Illustrative Figure; Fragment of a Magazine Cover," 9½x4½. Seaman, agent.	80
Bunce, W. G., "Venetian Scene" (watercolor), 14x10. John E. D. Trask.	100
Maris, Willem, "At the Brook" (watercolor), 18½x13. Thomas Draz.	95
Weissenbruch, I. H., "Holland Landscape" (watercolor), 11x19½. H. Williams.	290
Kever, J. S. H., "Sewing" (watercolor), 18x13½. K. Livingstone.	110
Blommers, B. J., "By the Fireside" (watercolor), 14½x20. John Levy.	235
Boughton, G. H., "The Fruit Gatherer," (watercolor), 19x13. A. W. Bahr.	30
Simonetti, C. A., "The Lovers" (watercolor), 15½x21½. Mrs. A. H. Gorman.	60
Ten Cate, H. F. C., "The Bridge" (watercolor), 13½x25½. A. H. Flint.	45
Blenacr, Carl J., "Ideal Head" (pastel), 28x22. A. W. Bahr.	125
Ranger, H. W., "A Drizzly Day in the City" (watercolor), 21½x29½. A. Reimann.	190
Henner, J. J., "Jeune Femme," 10½x8½. F. B. Storrs.	300
Piot, E. A., "Roses Pink," 18x15. A. Deutsch.	110
Henner, J. L., "Female Head" (panel), 16½x12½. F. B. Storrs.	775
Delacroix, E., "The Smoker," 11x14½. H. Williams.	100
Decamps, A. G., "Arab Army Crossing a Stream" (panel), 10½x16½. F. C. Ball.	100
Pasini, A., "A Turkish Market," 12½x16. Knoedler & Co.	375
Diaz, "Evening" (panel), 16½x21½. H. Williams.	1,550
Dupré, J., "Marine," 15x22. O. Bernet, agent.	925
Blacklock, R. A., "In the Indian Country," 16x24. F. C. Ball.	1,500
Inness, G., "Early Autumn," 18x26. F. C. Ball.	700

Jacquet, G., "The Green Spray," 22x18½. E. F. Hart.	180
Henner, J. J., "A Pensive Moment," 24½x18½. A. Reimann.	2,000
Vihert, J. G., "The Last Triumph," 22½x16½. H. Williams.	475
Asti, A., "The Cardinal Headdress," 24x18½. H. Williams.	290
Pasini, A., "Market Scene at Constantinople," 15x26. O. Bernet, agent.	775
Rico, M., "Church of San Giacomo dall'Orto, Venice," 18½x29. A. Reimann.	775
Jacquet, G., "A Lady Reading," 24x20. A. Deutsch.	220
Asti, A., "Ideal Head," 24x18. Ralston Galleries.	170
Bisson, E., "Roses and Pale Emerald," 25½x21½. Arlington Galleries.	200
Piot, E. A., "Scarlet and Gold," 26x20. Ralston Galleries.	120
Rondel, H., "Auburn Hair," 24x20. Arlington Galleries.	260
Asti, A., "Portrait of a Brunette," 23½x21. E. T. Hauer.	200
Bouguereau, W. A., "An Italian Beauty," 25½x21½. K. Livingstone.	260
Ziem, F., "Venice" (panel), 22½x28½. F. C. Ball.	1,575
Wyant, A. H., "Near Conway, North Wales," 21x27½. F. C. Ball.	550
Inness, G., "Sunset in the Woods, Montclair," 17x30. F. C. Ball.	825
Verboeckhoven, E., "In the Sheepfold," 21½x29. F. C. Ball.	1,025
Blommers, B. J., "Dutch Interior with Figures," 23½x28½. F. C. Ball.	2,150
Kever, J. S. H., "Mother and Child," 28½x23. H. Williams.	525
Ter Meulen, F. P., "Watching the Sheep," 20x34. F. C. Ball.	1,150
Bail, J., "The Cook's Helper," 32x23½. A. H. Flint.	300
Brown, J. F., "The Five Senses," each 16½x10. F. V. Storrs.	210
Knight, D. R., "The Meeting at the Fence," 32x26. O. Bernet, agent.	700
Vollon, A., "Portrait of a Man," 29x24. McDonough Galleries.	825
Roybet, E., "The Cavalier" (panel), 31½x25½. E. L. Hauer.	825
Ziem, F., "Scene at Venice," 22x29. F. C. Penfield.	1,700
Boudin, L. E., "Marine—Bordeaux," 21x35. H. Williams.	525
Knight, L. A., "Roses and Thatch," 26x32. A. H. Flint.	600
Coomans, J., "Portrait of an Oriental," 23x26. H. Williams.	220
Knight, D. R., "Plucking Chrysanthemums," 32x26. Seaman, agent.	850
Knight, L. A., "The Rapids," 26x32. Henry Schultheis.	425
Ernst, R., "Oriental Toilet Scene" (panel), 28½x36½. A. Deutsch.	210
Achille-Fould, M., "Her Crowning Glory," 37½x27½. Ralston Galleries.	140
Lynch, A., "Portrait of Young Lady," 37x25. Ralston Galleries.	250
Ernst, R., "The Master of Tiger" (panel), 39½x31½. H. Williams.	510
Courbet, G., "The Cowherd and Charges," 23½x42½. H. Williams.	575
Gerome, J. L., "In the Mosque," 27x41. F. C. Ball.	1,375
baert, T., "At Prayer" (panel), 40½x22½. A. Deutsch.	200
Von Wierusz-Kowalski, A., "Arab Cavalry in Battle," 28½x42½. F. C. Ball.	900
Carrier Belleuse, P., "Ballet Girl" (pastel), 45½x24. A. F. Melillo.	90
Knight, L. A., "Swift-flowing Stream" (watercolor), 35x45½. W. A. Schneider.	350
Inness, G., "The Beeches," 42x32. Holland Galleries.	10,000
Detli, C., "Sortie du Bal de L'Opera," 46½x34. A. Deutsch.	800
Knight, D. R., "Chrysanthemums," 46x35½. W. A. Schneider.	1,500
Watson-Gordon, Sir John, "The Empty Purse," 43x33. A. H. Flint.	350
Chaurin, G. J. V., "At the Bal Masqué," 59½x36. A. W. Bahr.	280
Chaurin, G. J. V., "Portia Receiving Prince of Arragon," 61x41½. F. C. Ball.	525
Schenck, A. F. A., "Sheep in a Snow Storm," 35½x58. F. C. Ball.	1,825
Schreyer, A., "Wallachian Horseman," 34x60. O. Bernet, agent.	3,900
Dieterle, Marie, "Homing Cattle," 44x60. F. C. Ball.	2,950
Bouguereau, W. A., "The Nut Gatherers," 63½x45. Miss Eleanor Fitzgibbons.	2,850
Total	\$58,310





52/2 W.
ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM TUESDAY, JANUARY 8th, 1918

UNTIL THE DATE OF SALE, INCLUSIVE

VALUABLE
MODERN PAINTINGS

COLLECTED BY THE LATE

JAMES BUCHANAN BRADY

(WIDELY KNOWN AS "DIAMOND JIM" BRADY)

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF EXECUTORS

ON MONDAY EVENING, JANUARY 14th, 1918

IN THE GRAND BALLROOM OF
THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

BEGINNING AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF THE
VALUABLE MODERN PAINTINGS

COLLECTED BY THE LATE
JAMES BUCHANAN BRADY
(WIDELY KNOWN AS "DIAMOND JIM" BRADY)
NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF
THE COLUMBIA TRUST COMPANY OF NEW YORK
ROBERT L. GORDON, ESQ., AND RICHARD C. CROWLEY, ESQ.
EXECUTORS

IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET
ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1918



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,

CATALOGUE

SALE MONDAY EVENING
JANUARY 14, 1918
IN THE GRAND BALLROOM OF
THE PLAZA

BEGINNING AT 8.15 O'CLOCK

No. 1

CHARLES BARGUE

FRENCH: 1856—1883

FEMALE FIGURE—A STUDY

(Water Color)

Height, 10½ inches; width, 7 inches

STANDING figure of a young woman leaning casually against a wall, with head turned forward over her left shoulder and one hand on hip, the other carrying a tambourine. Arms are bare, a pink garment clings to her upper body, and from her hips hangs a blue skirt spotted in golden-yellow.

Stamp at lower right: VENTE BARGUE, 1883.

The Rosebush Co.

30 00

*March
30*

80/

No. 2

ROBERT FREDERIC BLUM, N.A.

AMERICAN: 1857—1904

ILLUSTRATIVE FIGURE: FRAGMENT OF A
MAGAZINE COVER DRAWING

(Water Color)

Height, 9½ inches; width, 4½ inches

A TALL dark-skinned figure with gaunt face and serious, searching eyes, clad in a brick-red robe with folds wound about the head as a cowl, is seen approaching the spectator, arms laden with fagots. In the cold blue sky is a horn of the moon.

Signed at the lower right, BLUM.

W. W. Seaman, agt.

80 00

No. 3

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

VENETIAN SCENE

(Water Color)

Height, 14 inches; width, 10 inches

VENETIAN boats with red, yellow and white sails lie lazily at anchor, in green-blue water silvered by the reflections of soft white clouds, and far in the background appear the Campanile and the dome of St. Mark's.

Signed at the lower left, W. GEDNEY BUNCE, VENICE.

Purchased direct from the artist.

W. W. Seaman, agt.

100 00

100
Track

95

No. 4

WILLEM MARIS

DUTCH: 1844—1910

AT THE BROOK

(Water Color)

Height, 18½ inches; width, 13 inches

hamp high
d n e b ✓

John E. D. Trask

100 00

UNDER the pale sky of a gray day, the soft green banks of a brook are presented to view, one high and covered with bush, the other low, a pasture. Here, at the end of a fence, a white and red cow is descending to the stream to drink.

Signed at the lower left, WILLEM MARIS.

290

No. 5

JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

HOLLAND LANDSCAPE

(Water Color)

Height, 11 inches; length, 19½ inches

✓

Thos. Draz
95 00

ON the left a white-plastered cottage with brown thatch roof, on low land near the border of a winding stream in which two men are working in a boat; in the distance, meadows, under a blue and white sky.

Signed at the lower left, WEISSENBRUCH.

110-
No. 6

JOHAN SIMON HENDRIK KEVER

DUTCH: 1854—

SEWING

(Water Color)

Height, 18 inches; width, 13½ inches

ON the left the corner of a stone cottage comes into view, and in its shade, seated on a bench, an old woman in white cap and blue apron, and wearing *sabots*, works patiently at her sewing. Beyond a fagot fence is green grass and foliage.

Signed at the lower right, KEVER.

No. 7

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

BY THE FIRESIDE

(Water Color)

Height, 14½ inches; length, 20 inches

IN the gray interior of a Dutch cottage with an enormous fireplace, near the close of day, an old woman in blue with a white cap, and two men in the garments of field labor, are seated about the fire, resting. Near them a black cat sits in a spot of the waning sunlight coming through an unseen window.

Signed at the lower left, BLOMMERS.

Purchased from the artist by the Holland Galleries and sold by them to the late owner.

30
No. 8

GEORGE HENRY BOUGHTON, N.A., R.A.

ENGLISH: 1834—1905

THE FRUIT GATHERER

(Water Color)

Height, 19 inches; width, 13 inches

IN a paved court bounded by a pink and gray park wall, a dainty maid in figured costume, with blue-ribboned white cap, stands facing the observer and holding a basket of golden fruits, one of which she smilingly extends on one hand.

Signed at the lower left, G. H. BOUGHTON, 1906.

✓
Allet. W. Baker

30 00

60
No. 9

CAVALIERE ATTILIO SIMONETTI

ITALIAN: CONTEMPORARY

THE LOVERS

(Water Color)

Height, 15½ inches; length, 21½ inches

IN a French garden of the courtly days, before a terrace wall, a lady has caused her sedan chair to be set down, and leans forward to converse with a gallant in orange and white silk, while her bearers peep and listen from behind a corner of the wall.

Signed at the right center, ATTILIO SIMONETTI, ROMA, '72.

✓
Mrs. Geo. A. Goman

60 00

45
No. 10

HERMAN FREDERICK CARL TEN CATE

DUTCH: 1822—1891

THE BRIDGE

(Water Color)

Height, $13\frac{1}{2}$ inches; length, $25\frac{1}{2}$ inches

A. H. Flint
45 00
ONE looks upon one of the broad working *quais* of the *Cité*, piled high with sand, upon the Seine and the gray buildings on its banks, and on across a gray bridge spanning the stream in the middle distance to the towers of Notre Dame.

Signed at the lower left, TEN CATE, '96, PARIS.

Purchased from the Holland Galleries, who acquired the drawing from the late Henry Ward Ranger, N.A.

125
No. 11

CARLE J. BLENNER

AMERICAN: 1864—

IDEAL HEAD

(Pastel)

Height, 28 inches; width, 22 inches

a. w. Behr
125 00
BUST portrait of a pensive young woman with a mass of reddish-brown hair which trails down over one shoulder, in a pink décolleté gown, her face in profile and figure three-quarters front.

Signed at the upper left, CARLE J. BLENNER.

190-
No. 12

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

A DRIZZLY DAY IN THE CITY

(Water Color)

Height, $21\frac{3}{4}$ inches; length, $29\frac{1}{2}$ inches

THE sky is wholly covered by clouds of soft gray-white, and a broad city street lined by sombre red and greenish-gray houses is alive with busy people, afoot and in conveyances, the surface of sidewalk and roadway glistening in a light coating of snow from a storm that has changed to rain, and from which the pedestrians are sheltering themselves with umbrellas.

Signed at the lower left, H. W. R.

Purchased from the Holland Galleries, who acquired the drawing from the artist.

✓
A. Reissman
175 00

300-
✓ d.m.c.f.
Frank V. Storrs
300 00

No. 13

JEAN JACQUES HENNER

FRENCH: 1829—1905

JEUNE FEMME

Height, 10½ inches; width, 8½ inches

HEAD and shoulders of a young French woman of serious mien, figure turned slightly to the left and face almost directly front, gowned in yellowish-brown and seen against a very dark blue background. She has loosely dressed reddish hair, of varying tones, and the light which burnishes its edges accents her features and illuminates her white breast.

Signed at the upper left, J. J. HENNER.

From Fishel, Adler & Schwartz.

Purchased by the late owner from the Holland Galleries.

✓ 110-
✓ pinky
Alex. Deutsch
110 00

No. 14

ÉTIENNE ADOLPHE PIOT

FRENCH: CONTEMPORARY

ROSES PINK

Height, 18 inches; width, 15 inches

HEAD and shoulders portrait of a fair-faced golden blonde with cheeks having a faint pink flush, looking toward the observer with a dreamy smile, as she holds languidly against her breast a spray of full-budded, opening pink roses. She is gowned in white tulle, and seen against a background of rich crimson hangings.

Signed at the left, above her shoulder, A. PIOT.



No. 15

JEAN JACQUES HENNER

FRENCH: 1829—1905

FEMALE HEAD

(Panel)

Height, 16½ inches; width, 12½ inches

HEAD and shoulders of a young woman of delicately chiseled beauty and creamy skin, in a dark crimson bodice which is cut somewhat low, looking straight and earnestly at the observer from a deep black background. Against the depths of the background her lighted face and breast are framed within a luxuriance of rich and beautiful red hair.

Purchased by the late owner from the Holland Galleries.

✓
S. C. -
Frank O. Storrs

775⁰⁰



No. 16

EUGÈNE DELACROIX

FRENCH: 1798—1863

THE SMOKER

Height, 11 inches; length, 14¼ inches

A DARK-SKINNED Oriental with lean and clearly cut features is observed with face in profile to the right and figure turned three-quarters to the front, as he sits comfortably on superposed cushions in the corner of a high-backed settee, his left arm thrown over the back. In his right hand he holds easily a long-stemmed pipe, and his gaze is upward and afar. His apparel is rich scarlet, gold and blue, and he is seen against a subdued deep crimson and green draped and atmospheric background.

Signed at the upper left, EUG. DELACROIX.

From the Georges Petit Galleries, Paris.

Purchased by the late owner from the Holland Galleries.

✓
100-duc
100-00

Williams



No. 17

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

ARAB ARMY CROSSING A STREAM

(Panel)

Height, 10 $\frac{1}{4}$ inches; length, 16 $\frac{1}{4}$ inches

ARABIAN horsemen in close formation and under bright pennants are seen coming from the left in the foreground, fording a narrow river and mounting a low green and brown bank on the right, while other hosts are observed in the distance. The sky is gray, with white strata along the horizon, and the water in the foreground is silvered, and mottled with the shadows of the moving forces.

Signed at the lower right, D C.

From the Georges Petit Galleries, Paris.

Purchased by the late owner from the Holland Galleries.

100-

dm
durb

F. C. Ball

100 °°

1897

No. 18

ALBERTO PASINI

ITALIAN: 1826—

A TURKISH MARKET

Height, 12½ inches; length, 16 inches

BEFORE a low-roofed and low-domed building with grills under its arches a motley company of men and women, seated or standing, in converse or contemplation, are seen in bright sunlight under a brilliant azure sky, in which float vague, assembling nebulae. The building and the garments of the people are in glowing colors, and in baskets and on the ground are vegetables and chickens and potteries, and pigeons come to feed on the ground and repose on the roof, while the intense light is relieved at one corner by the greenery of a garden.

Signed at the lower right, A. PASINI, 1888

M. Knoedler & Co.

375⁰⁰

11 good

glowing light

9+4-



No. 19

EVENING

BY

N. V. DIAZ DE LA PEÑA

No. 19

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

EVENING

(Panel)

Height, $16\frac{3}{4}$ inches; length, $21\frac{3}{4}$ inches

A ROUGH open way or clearing through the forest, roadless and spotted with gray and purplish outcropping rocks rising above the herbage, with a pool of bluish water near the foreground, breaks from the spectator straight-away to the distance, the dense dark green foliage of the wood converging in the perspective, and the flanks merging at the far end of the morning vista, under a white cloud mass in a dark blue sky not yet itself illumined by the broad light of day. From back of the observer on the left, the early bright sunlight glints low across the clearing, accenting in silvery notes the white bark of the great birches, and revealing soft touches of color in the surface vegetation.

Stamped at the lower right: VENTE DIAZ.

From M. Knoedler & Company.

Purchased by the late owner from the Holland Galleries.

MAK-4786 - Bought. Geo. S. Sney Sale 1885 - \$256 - \$1030 -

Sold - Mrs. A. H. Combs Dec 1885 - \$48xx -

C4356 - Sold. John P. Seph 11/15 - \$AMXX -

H. Williams

15-50 00



No. 20

MARINE

BY

JULES DUPRÉ

Q251

No. 20

JULES DUPRÉ

FRENCH: 1812—1889

MARINE

Height, 15 inches; length, 22 inches

A STORMY day, toward sunset, is represented, with naught before the eye but ocean and sky, and a few sailboats. It is a green, tossing, white-capped sea, with a slant of light crossing the foreground, and a French fishing-boat plowing along within the border of the transparent shadow beyond. Smaller boats are also within view, and in the distance on the left the waters are dark under low rain clouds. Expansive gray clouds in motion obscure most of the sky, with an occasional glimpse of blue appearing between them and showing edges tinged with cream.

Signed at the lower left, JULES DUPRÉ.

From Cottier & Company.

Purchased by the late owner from the Holland Galleries.

CHK 69, On consignment from Mrs L.A. Vandell

Sold. John Leary Sept 27/1915 - \$3XX7

Otto Berner, agt.

92500

Glenn M. M. M.



No. 21

IN THE INDIAN COUNTRY

BY

RALPH ALBERT BLAKELOCK,

N.A.

1500-

No. 21

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

IN THE INDIAN COUNTRY

Height, 16 inches; length, 24 inches

J. C. Ball

1500 00

GREEN lowlands, slightly rolling, cross the picture, bordering the head of a pond that comes into view at the center of the foreground, which is in transparent cloud shadow. The background, cleared and overgrown again, lies in warm sunlight, filtered and reflected through the clouds of an imaginatively varied sky. Low green trees form a screen across the middle-ground, with a break at the center, along the border of the shadowed section of the landscape, and toward the left a tepee is erected in the arboreal shelter, and figures in scarlet and creamy white are observed there in comfort and repose.

Signed at the lower right, R. A. BLAKELOCK.

Purchased direct from the artist by I. Gruber, from whom it was obtained by the Holland Galleries and sold to the late Mr. Brady.



700 =

No. 22

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

done
EARLY AUTUMN

✓
Height, 18 inches; length, 26 inches

A MONTCLAIR landscape, a rough and rolling green field sloping across the foreground from the left, picked out with occasional gray stones and larger boulders, the grass rich and velvety and touched with brownish patches. In the middleground and in the background are many trees, their foliage thinning and turned to autumn browns and reds, under a cool sky deep blue high on the left, veiled lightly below, and banked with thick rolling white clouds nearer the horizon. On the right a large house appears vaguely.

F. C. Ball
700.00
Signed at the lower left, G. INNESS.
From Inness Sale. 1904 - \$1188 - \$370 -

Purchased by the late owner from the Holland Art Galleries.

180

No. 23

GUSTAVE JACQUET

FRENCH: 1846—1909

✓
THE GREEN SPRAY

Height, 22 inches; width, 18½ inches

HEAD and shoulders portrait of a plump young lady with black hair and heavy black brows and lashes, seated in easy posture with head thrown back, her figure facing the front and slightly leftward, and head turned to the right with features seen three-quarters to the front, against a dark neutral background. She wears a gray silk décolleté gown, with a green spray tucked into the lace edging of the corsage.

E. F. Harr
180.00
Signed at the right, above her shoulder, G. JACQUET.



No. 24

JEAN JACQUES HENNER

FRENCH: 1829—1905

A PENSIVE MOMENT

Height, 24½ inches; width, 18½ inches

HEAD and bust of a dark-haired young woman, in characteristic Henner pose, figure toward the right, three-quarters front, and face turned straight to the front, with dark eyes directed downward and straight nose full in a broad light from the left, which lightens further her cream-skinned shoulder and breast.

Signed at the lower left, J. J. HENNER.

From the collection of Georges Lutz, Paris, 1902. - #75 - \$10,500 -

3589 - On consignment from Loyal L. Smith Estate April 1908 - To net \$5000 -
 Returned May 14/1908 - Asking Price \$5000 -

✓✓ 2000 -

A. Reiman

2000 00



No. 25

JEHAN GEORGES VIBERT

FRENCH: 1840—1902

THE LAST TRIUMPH

Height, 22½ inches; width, 16½ inches

A PROUD and happy French gardener in mahogany breeks and blue coat, deeper blue stockings and buckle shoes, standing with sleeves rolled up, is seen in a softened light against a background of dense and dark green foliage. He faces the left, and holds in one hand a blossom which he scents with pleasure while determining where to place it in a huge bridal bouquet, topped by an arrow-pierced heart.

Signed at the lower left, J. G. VIBERT.

Purchased by the late owner from the Holland Galleries, who acquired it from M. Knoedler & Company.

8227 - Bought from H. P. Henszey - November 1896 - \$MXXX -
Sold - M. Tanenbaum Mar 20/01 - \$MXXX -

12764 - Bought from M. Tanenbaum March 5/1912 - \$ASXX -
Sold - Holland Gallery Dec 1913 - \$SXX -

H. Williams

475



No. 26

ANGELO ASTI

ITALIAN: 1847(?)—1903

THE CARDINAL HEADDRESS

Height, 24 inches; width, 18 $\frac{1}{4}$ inches

Portrait of a tranquil, enticing young woman, her wealth of wavy tresses falling at length at either side of a central parting, and capped in rich cardinal silk. With studied innocence she turns a conscious and beautiful face directly upon the observer, from a dark conventional background neutral in tone, her face partly in shadow.

Signed at the lower right, A. Asti.

99/0



A. Williams

290.00



No. 27

ALBERTO PASINI

ITALIAN: 1826—

MARKET SCENE AT CONSTANTINOPLE

Height, 15 inches; length, 26 inches

WEALTH of color and brilliance of atmosphere, with Oriental repose even in action, are assembled in the picture of a leisurely market of the Golden Horn. The great gray-white mosque glows in the sunlight, mounting high against the sky and lifting the spire of its nearest minaret out of the picture, and before its walls are grouped figures in red, blue, yellow and green robes, standing and walking, and vendors seated on the ground. At one side are horsemen, at another is a coach. Low trees near the center soften the intensity of the light, and in the distance are red and yellow roofs.

Signed at the lower right, A. PASINI, 1869.

775
good drawing SSX
H. M. S. X

Otto Bernst, A. T.
77500



No. 28

MARTIN RICO

SPANISH: 1850—1898

CHURCH OF SAN GIACOMO DALL'ORIO,
VENICE

Height, 18½ inches; length, 29 inches

UNDER a brilliant Adriatic sky of azure, in which drifting patches and masses of gray and gray-white cumuli are seen wafted toward the right, the beautiful church stands out in glowing sunshine, serene in her gray and soft rose walls; an open doorway reveals rich crimson draperies against the contrasting black shadows of the cool interior. To right a white and gray palace is lightly screened by green saplings, and in front of it gondolas lie at the *fondamenta*, where a boy is seen fishing.

Signed at the left, on the church wall, Rico.

Purchased by the late owner from the Holland Galleries.

775
✓

UK 10/1

Shunper ems.

A. Reimann

no mark

175-00

LXX



No. 29

GUSTAVE JACQUET

FRENCH: 1846—1909

A LADY READING

Height, 24 inches; width, 20 inches

A PETITE young lady is portrayed at three-quarter length, seated and facing the left, three-quarters front. She is in a silvery-gray silk or satin gown, décolleté, with a black velvet ribbon around her throat, and leans over a round table with rich purple coverlet, reading a small volume bound in red.

Signed at the lower left, G. JACQUET.

Alex. Deutsch

220 00

270



170¹¹
↓

No. 30

ANGELO ASTI

ITALIAN: 1847(?)—1903

IDEAL HEAD

Height, 24 inches; width, 18 inches

Bust portrait of a young woman of large features, facing the spectator, her head turned slightly to her right and inclined toward the shoulder. Her skin is white, her lips are rouged, and her large gray eyes are dreamy. Nut-brown hair parted at the center flows in masses down her shoulders, which are draped in diaphanous robin's-egg blue.

Signed at the lower left, A. ASTI.

Ralston Galleries
170⁰⁰

No. 31

ÉDOUARD BISSON

FRENCH: CONTEMPORARY

ROSES AND PALE EMERALD

Height, 25½ inches; width, 21½ inches

IDEAL head of a beautiful young woman, shoulders nude, in a classic drapery of pale emerald-green ornamented in delicately toned figures, facing the front with head poised over her right shoulder and face turned toward her right, her blue eyes gazing far away and Cupid's-bow lips drawn wistfully together. Her auburn-blond hair with golden lights flies at will about face and shoulders, framing her head against a sky-tinted background.

Signed at the lower right, EDOUARD BISSON.

200
↓

Wilmington Gall.
200⁰⁰

120
Piot

No. 32

✓

ÉTIENNE ADOLPHE PIOT

FRENCH: CONTEMPORARY

SCARLET AND GOLD

Height, 26 inches; width, 20 inches

SEATED figure of a blond woman in youthful maturity, with dark and deep-set eyes, her light golden-blond hair set off in a brilliant light by a kerchief-headress of brilliant red, against a black background. She is seen at a little more than half-length, in white and green-blue, holding stems of large pink roses, and looking full at the spectator.

Signed at the right center, A. PIOT.

Ralston Gall.
120 00

260

No. 33

✓

HENRI RONDEL

FRENCH: CONTEMPORARY

AUBURN HAIR

Height, 24 inches; width, 20 inches

Bust portrait of a rose-cheeked young girl with drooping eyelids and dark brows and lashes, and a rich abundance of thick, long and wavy, warm red hair, which curls down her back and forward over one shoulder, the opposite shoulder partly concealed under diaphanous white. She looks directly at the spectator, figure turned slightly to the right. Over one arm a purple drapery.

Signed at the lower left, H. RONDEL.

Arlington Gall.
260 00

2000

No. 34

ANGELO ASTI

ITALIAN: 1847(?)—1903

PORTRAIT OF A BRUNETTE

Height, 23¾ inches; width, 21 inches

E. Litterer

20000

AGAINST a conventional background of deep crimson, above, with a cerulean touch midway on the right, a handsome young woman is portrayed in head and bust, the bust nude in a soft, broad light, with drapery or garment of delicate green figured in brown drooping from her shoulders. Figure slightly to the left, her face is directly toward the front, with large dark eyes looking slightly upward, and her thick black hair falling over one shoulder and down her back.

Signed at the lower right, A. ASTI.

No. 35

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

AN ITALIAN BEAUTY

Height, 25½ inches; width, 21½ inches

2600

H. Livingston

26000

HALF-LENGTH portrait of a young Italian girl with a wealth of rich and softly brilliant black hair, player of a tambourine, which she holds upright on her lap, as she sits facing the left, three-quarters front, before the dark, shadowed recesses of a wood. She looks slightly downward, with an expression of the youthful wisdom of the ages, and is clad in white and red.

Signed on the tambourines, left center, W. BOUGUEREAU, 1889.

No. 36

VENICE

BY

FÉLIX ZIEM

1575

No. 36

FÉLIX ZIEM

FRENCH: 1821—1911

VENICE

(Panel)

Height, 22½ inches; length, 28½ inches

THE spectator looks down the Grand Canal and the Laguna, with the Libreria, Campanile and Ducal Palace holding the center of the view on the left, and in the foreground gondolas putting out from either side in the trail of the Bucentaur, whose crimson and gold rises from the green-blue and shimmering water in the middle distance. The left foreground only is in transparent and colorful shadow, the rest of the composition lying in full light under a blue sky lightly veiled in vapor.

Signed at the lower left, ZIEM.

Purchased by the late owner from the Holland Galleries.

✓ Sketch
d. m. b.

F. C. Ball

1575⁰⁰





No. 37

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

NEAR CONWAY, NORTH WALES

Height, 21 inches; length, 27½ inches

On the right are outcropping rock cliffs and fallen boulders, partly overgrown by vegetation, and surmounted at the extreme right by trees in their own shadow, which overtop the picture. Saplings in a fresh yellow-green, extending down the decline to the middle distance, appear in the sunlight beneath a vaguely curtained sky, and from a jutting eminence near the foot of the fall a ram and a sheep browse on the tender foliage of leaning branches. Slender shrubbery grows in the foreground.

Signed at lower right center, A. H. WYANT, 1868.

From the late Gustave Reichard.

Purchased from the Holland Galleries.

F. C. Ball

550 00



No. 38

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

SUNSET IN THE WOODS, MONTCLAIR

Height, 17 inches; length, 30 inches

A LANDSCAPE in the artist's later manner, in rich but low-toned color, picturing a stretch of his familiar Jersey woodland at the evening hour. To left a dense clump of trees furnishes a dark mass rising above the picture, the woods thence opening across the foreground and middle distance, with occasional tall trunks in silhouette against a darkening sky, which from the horizon throws forward a red sunset glow through a line of close-growing distant trees. In a gray sandy path of the foreground a girl in blue turns to look at a man whose figure is seen in silhouette in the gloaming of the middleground.

From Inness Sale. 1908-11/51-10/10-1 Signed at the lower left, G. INNESS.

Purchased by the late owner from the Holland Galleries.

825
↓
dual

F.C. Ball

825 00



No. 39

EUGÈNE VERBOECKHOVEN

BELGIAN: 1799—1881

IN THE SHEEPFOLD

Height, 21½ inches; length, 29 inches

A SHEEP rest is seen that is neither dark nor dimly lighted, but is in a full, bold light, which casts shadows on the deep straw covering of the floor and lightens the gray wall of the background. Against the wall is the feed rack, where one sheep is busy eating, while another near by turns toward the spectator, with her head held low over the backs of two recumbent lambs. To rear, a gray sheep with spotted face is lying down, and in the foreground a game rooster struts proudly in the company of two hens.

Signed at the lower left, EUGÈNE VERBOECKHOVEN, 1864.

F. C. Ball

10 25 00

1025

2150

No. 40

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

DUTCH INTERIOR WITH FIGURES

Height, 23 $\frac{3}{4}$ inches; length, 28 $\frac{3}{4}$ inches

It is feeding time for the baby of the family, in a humble and comfortable Dutch cottage home, with gray walls and beamed ceiling, the baby being a sturdy youngster in traditional apparel of the Low Countries, with chubby bare feet, and seated in infant majesty on a square table before a window, appearing against it in profile. To the right the smiling young mother is seated, feeding the infant from a bowl, an older small boy standing at her knee and duly interested in the proceeding. The window, in the center of the background wall, gives upon a green garden, with red-tile roofs in the distance, and is thinly curtained, yielding a pleasing light upon the affectionate family trio.

Signed at the lower left, BLOMMERS.

Purchased from the artist by the Holland Galleries, who sold the picture to the late Mr. Brady.

J. C. Ball

2150 00

All Art sold
No. 5000
file 2150



No. 41

MOTHER AND CHILD

BY

JOHAN SIMON HENDRIK
KEVER

595

↓

No. 41

JOHAN SIMON HENDRIK KEVER

DUTCH: 1854—

H. Williams

5 25 00

MOTHER AND CHILD

0

Height, 28½ inches; width, 23 inches

IN a humble home in the Low Countries a woman and child are observed in a corner of a room with red-tile floor and gray walls, both facing the spectator from the borders of a shadowed background, while from the right the light strikes in before them from a garden window, through which a bit of green foliage is seen. The woman, in dark gown and white cap, is seated, leaning forward and fastening at the back the plum-colored short-sleeved frock of the golden-haired child, who stands in heavy *sabots* at the elder's knee and is dangling a ball with which a small kitten is at play on the floor.

Signed at the lower left, KEVER.





No. 42

FRANÇOIS PIETER TER MEULEN

DUTCH: 1843—

WATCHING THE SHEEP

Height, 20 inches; length, 34 inches

IN front of a screen of low trees in the left middle distance, a shepherdess in black, with a blue apron and white cap, stands leaning on a staff and looking over a flock of sheep and lambs grazing before her and headed toward the spectator. The trees dwindle to a line of leafless ones, and from them the land slopes slightly forward and toward the right, a wind-swept upland meadow of the Low Countries under a lively light blue sky with white clouds.

Signed at the lower right, TER MEULEN.

Purchased by the late owner from the Holland Galleries.

1150

✓

OSK-
F. C. Ball

1150 00

300

No. 43

JOSEPH BAIL

FRENCH: 1862—

THE COOK'S HELPER

Height, 32 inches; width, 23½ inches

U. H. Flint

300 00

IN a spacious crypt whose deep shadows are penetrated by a subdued light, a tall copper jar with dome cover and a brass spigot stands on the floor at the right, a glint of light brightening its shoulder, and illuminating, below, the interior of a brass basin which is tilted against it on the floor. Beside it, standing and looking dreamily at the spectator, a sober-faced boy, the cook's helper, holds a large earthenware pitcher. He is in white coat and cap and cream apron.

Signed at the lower left, BAIL JOSEPH.

Purchased by the late owner from the Holland Galleries.



210



No. 44

JAMES FRANCIS BROWN

AMERICAN: CONTEMPORARY

THE FIVE SENSES

Frank Storrs

Height (each), 16½ inches; width, 10 inches

210 00

FIVE panels presenting half-length figures of young women, personifying the senses, mounted in a gilt architectural frame, three as a triptych on a single plane, the others as flanks or wings set at right angles to it. Under each is a button, one responding with a spray of perfume, one with an air on a musical box, one with the disclosure of a mirror, one opening a drawer of bonbons, and one bringing out a delicate lady's-finger.

An auburn-haired young woman in blue, décolletée, is scenting the fragrance of a red rose. A petite blonde *demi-nue*, with hand at ear, hearkens to the singing of a bird under spring blossoms. A dignified young woman in an evening gown glances at herself in a hand mirror, and a brunette with shoulders bare is eating freshly plucked grapes under a vine. Finally, a young woman with toilet incomplete feels with both hands her rich mahogany hair, which she is decking with blossoms.

Signed (each), JAS. FRANCIS BROWN.



No. 45

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

Otto Berner, Agt.

10000

THE MEETING AT THE FENCE

Height, 32 inches; width, 26 inches

Two French girls of the peasantry, one with light hair, bare-headed, the other with dark hair bound in a colored kerchief, have met for a heart to heart talk across a dilapidated gray picket fence in a secluded recess of adjoining rear gardens, a tower of a chateau being visible above the green foliage in the background.

Signed at the lower left, RIDGWAY KNIGHT, PARIS, 1886.

Purchased by the late owner from the Holland Galleries.



No. 46

ANTOINE VOLLON

FRENCH: 1833—1900

PORTRAIT OF A MAN

Height, 29 inches; width, 24 inches

A DARK-HAIRED man of olive complexion is portrayed at half-length in a finely effective pose. The sitter's figure is toward the left, and turned slightly from the spectator, while his face is turned three-quarters front and the glance of his large dark eyes is directed across his shoulder in the spectator's direction. He is in black, and his face is in a soft warm light, under the dark shadow of his picturesque black broad-brimmed hat.

Signed at the lower left, A. VOLLON.

From Cottier & Company.

Purchased by the late owner from the Holland Galleries.

825

Shaw
OXX -

Mc Donough Gall

825⁰⁰



No. 47

FERDINAND ROYBET

FRENCH: 1840—

THE CAVALIER

(Panel)

Height, 31½ inches; width, 25½ inches

HALF-LENGTH standing portrait of a bold-featured man, figure to the left and head turned three-quarters toward the spectator, at whom he looks with a scowl of some impatience. He wears an enormous black hat with dark plumes, great white lace collar of numerous layers, golden-yellow coat and rich dark green robe.

Signed at the upper right, F. ROYBET.

E. Lütner

825-00

No. 48

SCENE AT VENICE

BY

FÉLIX ZIEM

1700

No. 48

FÉLIX ZIEM

FRENCH: 1821—1911

✓ More sketchy

SCENE AT VENICE

Height, 22 inches; length, 29 inches

F.C. Penfield
1700 00

ON THE right the palace of the Doges, rose and gold and white, brilliant under a brilliant azure sky, over which tenuous white nebulae are sifted; and closer to the spectator, a personage in red with robe held up by a page, going to meet one who has just landed from a gondola. Also in the foreground, opposite, on the left, a part of the State barge comes into the view, with a mass of bright pennants. In the distance appear vaguely the buildings along the Grand Canal.

Signed at the lower left, ZIEM.

From Messrs. Arthur Tooth & Sons, London.

Purchased by the late owner from the Holland Galleries.



No. 49

MARINE: BORDEAUX

BY

LOUIS EUGÈNE BOUDIN

525
H
gray
No. 49

LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

MARINE: BORDEAUX

Height, 21 inches; length, 35 inches

H. Williams
52500
UNDER a pale turquoise sky almost wholly veiled by thin grayish-white clouds, there lies spread before the eye a broad harbor whose waters are lightly in motion under a gentle breeze. Square-rigged ships with sails wholly or partly furled lie at anchor in the stream or stand along the shoreline, where buildings of a city come into view. Smoke from an occasional steam craft drifts across the air, and near the foreground is a boatload of people.

Signed at the lower right: BORDEAUX, 1875; E. BOUDIN.





No. 50

LOUIS ASTON KNIGHT

AMERICAN: 1873—

ROSES AND THATCH

Height, 26 inches; length, 32 inches

A GRAY stuccoed thatch-roofed cottage, low and long, on the right, supports on its ancient walls two thriving rose bushes rambling far up the slope of the roof, in luxuriant yellow and red bloom. They take their rise in a flowery bed, before which two young women are standing, in an earthen path separating the house from a purling, silvery brook which comes from the distance.

Signed at the lower right, ASTON KNIGHT, PARIS.

A. H. Flint

600.00

220
✓
No. 51

JOSEPH COOMANS

BELGIAN: 1816—1891

PORTRAIT OF AN ORIENTAL

Height, 32 inches; width, 26 inches

H. Williams

220 00

THREE-QUARTER-LENGTH portrait of a young woman of sensuous expression, seated facing the left, three-quarters front, with face turned toward her left shoulder. She is in house robes of embroidered silk, with conspicuous jewelry, and her reddish-chestnut hair is bound with gold spangles across her brow and hangs loosely below over her shoulders. One hand on her lap, the other is raised to clasp her heavy necklace, below her throat.

Signed at the lower right, JOSEPH COOMANS, PARIS, 1880.

1850
✓
No. 52

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

PLUCKING CHRYSANTHEMUMS

Height, 32 inches; width, 26 inches.

W. W. Seaman, agt.

850 00

A DAYLIGHT moon, partly obscured by the aerial vapor, appears above cream and violet horizon cloud banks, over a soft autumn countryside of France, by a winding river, and in the lunisolar light a peasant girl on a terrace in the foreground is plucking varicolored chrysanthemums.

Signed at the lower right, RIDGWAY KNIGHT, PARIS.

425
No. 53

LOUIS ASTON KNIGHT

AMERICAN: 1871—

THE RAPIDS

Height, 26 inches; length, 32 inches

THE soft golden glow of after-sunset in a greenish-blue sky is tinged with mauve, and is seen above a distant dark ridge which turns and rounds forward along the right, its sides clothed in autumn brown, with occasional green. At the foot of the ridge follows a rapidly running river, broadening in the foreground, broken by huge outcropping boulders, and reflecting the soft light of the sky.

Signed at the lower left, ASTON KNIGHT, PARIS.

✓
Henry Schuchter

425 00

210
No. 54

RUDOLPH ERNST

GERMAN: 1854—

ORIENTAL TOILET SCENE

(Panel)

Height, 28½ inches; length, 36¼ inches

IN the corner of a marbled room, with light striking down from above and coming in softened tones through a broad stained-glass window of the background, a dark-haired beauty of the harem reclines in purple and crimson, white and gold, facing the spectator as she rests on one elbow. On a mat before her, her maid sits, staining her mistress's finger nails, and in the foreground is the corner of a bathing pool, depressed in the tessellated floor.

Signed at the lower right, R. ERNST.

✓
Alex. Deutsch

210 00

140

✓

No. 55

M. ACHILLE-FOULD

FRENCH: CONTEMPORARY

HER CROWNING GLORY

Height, 37½ inches; width, 27½ inches

Ralston Gall.

140 00

THREE-QUARTER-LENGTH portrait of a smiling, well-built young woman in a gown of old-gold, with tight bodice and low corsage, and a mass of waved and curling rich red hair. She stands in a full light before a background of dark emerald-green foliage, and with head coyly poised, looks at a fruit which she holds up.

Signed at the upper right, ACHILLE-FOULD.



No. 56

ALBERT LYNCH

PERUVIAN: 1851—

PORTRAIT OF A YOUNG LADY

Ralston Galleries

Height, 37 inches; width, 25 inches

HALF-LENGTH portrait of a young lady looking at the observer. She has sapphire eyes, and chestnut hair which is dressed in abundant waves over her forehead and hangs freely over both shoulders. Her great wavy Leghorn hat with black velvet streamers supports a trimming of brilliant white and pink flowers, and gorgeous deep-toned blossoms adorn her girdle.

Signed at the lower right, ALBERT LYNCH.

250 00

✓



No. 57

RUDOLPH ERNST

GERMAN: 1854—

THE MASTER OF THE TIGER

(Panel)

Height, $39\frac{1}{2}$ inches; width, $31\frac{1}{2}$ inches

IN a Moorish palace, with statuary and tall brass lamps, and inlaid walls, a Moor in elaborate robes comes forward leading a tiger, a rich blue velvet curtain swinging to behind him.

Signed at the lower left, R. ERNST.

510



H. Williams

510 00

No. 58

THE COWHERD AND HER CHARGES

BY

GUSTAVE COURBET

575



No. 58

GUSTAVE COURBET

FRENCH: 1819—1877

THE COWHERD AND HER CHARGES

Height, 23½ inches; length, 42½ inches

IN sunlit open spaces or stretches of rough, rolling land covered with coarse grass and low brush, a few cows are grazing, spread well apart, in a far-flung wood of second growths and slender saplings. The sky beyond is sombre. Near the center of the composition, seated in meek resignation on the ground, with hands on knees, is an old woman with a red kerchief over her head, gazing vacantly at the earth.

Signed at the lower right, G. COURBET, '76.

Purchased by the late owner from the Holland Galleries.

A. Williams

57500



No. 59

IN THE MOSQUE

BY

JEAN LÉON GÉRÔME

1375

No. 59

JEAN LÉON GÉRÔME

FRENCH: 1824—1904

IN THE MOSQUE

Height, 27 inches; length, 41 inches

H. C. Ball

1375 00
1

A MOORISH interior, suffused with a dim, soft light, has across the background a closely decorated wall in blue, pierced in the center by a large window through which the green foliage of a garden is seen, illumined from the farther side by golden sunshine. Within the broad interior space, turbaned figures in soft, rich colors are seated on the floor and standing, to the number of some thirty, listening with varied emotions to a reader in a high pulpit. On the floor are rich rugs in low tones, taking a delicate sheen from the filtering window light.

Signed at base of pulpit, J. L. GÉRÔME.

From the H. C. Hoskier Collection, New York, 1914. #451-81325-1 W. F. Williams.

Purchased by the late owner from the Holland Galleries.



200
No. 60

THÉOPHILE LYBAERT

BELGIAN: CONTEMPORARY

AT PRAYER

(Panel)

Height, $40\frac{3}{4}$ inches; width, $22\frac{3}{4}$ inches

Two Mohammedans appear near a niche in a red-carpeted, stucco and tile walled mosque, each on his rug, facing the mihrab, at prayer. An aged bearded man, in green and brown, and turbaned, squats with hands concealed in his sleeves and head bowed, and a younger man with black bushy hair and wearing a red fez, with arms at his girdle, stands erect with head inclined, hands raised and eyes closed. He is clad in crimson and gold over a white tunic, and stands an impressive figure, immovable in a relaxed abstraction.

Signed at the lower left, THÉOPHILE LYBAERT, GAND, 1898, and again on the back.

From the Georges Petit Galleries, Paris.

✓
R. Deutch

200 00

980



F. C. Ball
900 20

No. 61

ALFRED VON WIERUSZ-KOWALSKI

POLISH: 1849—

ARAB CAVALRY IN BATTLE

Height, 28½ inches; length, 42½ inches

ON a rough and treeless plain a spirited and savage action is going on, under a blue sky with clouds which seem to rise as battle smoke from the field. A host with white burnouses flying comes dashing from the left, and meets the enemy in shock not far from the center of the picture, the most conspicuous single figure a man with grim smile and sabre raised, swinging past on a white Arabian charger in the immediate foreground.

Signed at the lower right, A. WIERUSZ-KOWALSKI.

Purchased by the late owner from the Holland Galleries.



90

No. 62

PIERRE CARRIER-BELLEUSE

FRENCH: 1851—

BALLET GIRL

(Pastel)

Height, 45½ inches; width, 24 inches

FULL-LENGTH standing figure of a cheery and graceful *danseuse*, with fluffy chestnut hair, leaning with both arms on a rail at her back and facing the observer with a quiet smile. In white with pink tights.

Signed at the lower right, PIERRE CARRIER-BELLEUSE, 1898.

✓
A. F. Melillo
90 00

350

No. 63

LOUIS ASTON KNIGHT

AMERICAN: 1873—

SWIFT-FLOWING STREAM

(Water Color)

Height, 35 inches; length, 45½ inches

Out of a wood of deep autumn gold, in the distance, a rapid river taking a zigzag course comes forward, spreading to occupy the whole foreground at its exit from the view, its banks richly colorful in deep green and browns of vegetation, and in gray, red and creamy country buildings.

Signed at the lower left, ASTON KNIGHT, PARIS.

✓
W. A. Schneider
350 00

10.000

No. 64

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

THE BEECHES

Height, 42 inches; width, 32 inches

J. Williams

10,000 ⁰⁰

SCENE, a spacious section of the interior of an open wood, carpeted with soft, deep grass, its rich green touched with bunches of yellowish note and relieved by occasional fallen and moss-covered logs. Of the trees the most conspicuous is a fine old beech of imposing dignity, standing near the foreground, its silvery bark reflecting the soft light that penetrates beneath the umbrageous canopy of its surroundings, through rare openings in which appear glimpses of a deep lapis sky.

Signed at the lower right, G. INNESS, 1894.

Purchased from Inness Sale, New York, 1895. — \$130 — \$1150 — Alfred Boerling Collection

Sold to the late Mr. Brady by the Holland Galleries.

C/187. On consignment from Robt S. Selack Dec 1913 Asking Price \$Axxxx
Sold. Holland Gallery April 15/1914. — \$ESxxx.





No. 65

CESARE DETTI

ITALIAN: 1847—

SORTIE DU BAL DE L'OPÉRA

Height, 46½ inches; width, 34 inches

A COMPOSITION of many figures, much gaiety, and brilliance of color, picturing the merry hour of departure after the ball, with the grand staircase of the Paris Opéra filled with men and women in costume, flower bedecked, with masks and without them.

Signed at the lower right, C. DETTI.

Purchased direct from the artist by the Holland Galleries and sold to the late Mr. Brady.

R. Deutsch

800⁰⁰



No. 66

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

CHRYSANTHEMUMS

Height, 46 inches; width, 35½ inches

A FAIR-HAIRED and slender young French woman of the peasantry, in blue, white and gray, and a red kerchief about her hair, has paused in the foreground with a wheelbarrow loaded with chrysanthemums, at the edge of a chrysanthemum garden above a winding river. She turns her face toward the spectator.

Signed at the lower right, RIDGWAY KNIGHT, PARIS.

W. E. Schmeidler

1500 00



No. 67

SIR JOHN WATSON-GORDON, R.A.

ENGLISH: 1790—1864

THE EMPTY PURSE

Height, 43 inches; width, 33 inches

A BAREFOOTED urchin in ragged clothes, but with a nowise spoiled face and a rosy color, is seated on the stones against the foundations of a city building, an empty pouch purse beside him. With one hand in his pocket, the other is raised and held at the back of his head, as he thinks, open-mouthed, of what is to be done.

Signed at the lower left, J. WATSON-GORDON.

A. W. Flint
350 00



380

280 ✓
No. 68

GEORGES JULES VICTOR CLAIRIN

FRENCH: 1843—

AT THE BAL MASQUÉ

Height, 59½ inches; width, 36 inches

Alex. W. Behr
280 00
PORTRAIT of a fair one with luscious lips lightly parted, seated sidewise against the crimson upholstered railing of a theatre box, and looking haughtily down with an interest not wholly detached, at the scene below, which is not in the spectator's view. She has pale golden hair and dark brows, and hazel eyes deeply set, and is gowned in gray with much lace. At hand is her discarded mask.

Signed at the lower left, G. CLAIRIN.

Purchased by the late owner from Henry Reinhardt & Son, New York.

525 ✓
No. 69

GEORGES JULES VICTOR CLAIRIN

FRENCH: 1843—

PORTIA RECEIVING THE PRINCE OF
ARRAGON

("Merchant of Venice," Act II, Scene 9)

Height, 61 inches; width, 41½ inches

Alex. W. Behr
525 00
Portia in pink and gold, pale of complexion and with warm red hair, is seen at the foot of a marble stair in a garden, the Prince bowing low at her side and supporting one of her hands. Ladies and gentlemen and pages in brilliant apparel follow in her train and men-at-arms are seen in the rear. In the background, cypresses tower over masses of light green foliage, and a portion of a palace comes into view.

Signed at the lower right, G. CLAIRIN.

Purchased by the late owner from Henry Reinhardt & Son, New York.



18 25

No. 70

✓

AUGUST FRIEDRICH ALBRECHT SCHENCK

GERMAN: 1828—1901

SHEEP IN A SNOW STORM

Height, 36½ inches; length, 58 inches

On a rolling hillside bleak and deeply covered with snow, a ram and several ewes and two small lambs have grouped themselves together, with the lambs at the center, and are making outcry as they withstand the rigorous blasts of a snow-laden wind. Numerous birds circle around.

Signed at the lower right, SCHENCK.

F. C. Ball
1825-01

3900
No. 71

ADOLF SCHREYER

GERMAN: 1828—1899

WALLACHIAN HORSEMEN

Height, 34 inches; length, 60 inches

↓
To Bernst, 24. 3900 ⁵⁰
A PACK has just passed a stream, an edge of which is seen in the foreground, and is making its heavy way across a wild and snow-laden plain. The last four horses of the train, just clambering out of the shallow water, are shown side by side across the picture, with an attendant walking beside the one at the left. They are hard upon the heels of their leaders, which are seen with packs or with riders just ahead, while still others of the force are indicated struggling through the steep field in the distance. The whole is seen under a dark, unfriendly sky.

Signed at the lower left, AD. SCHREYER.

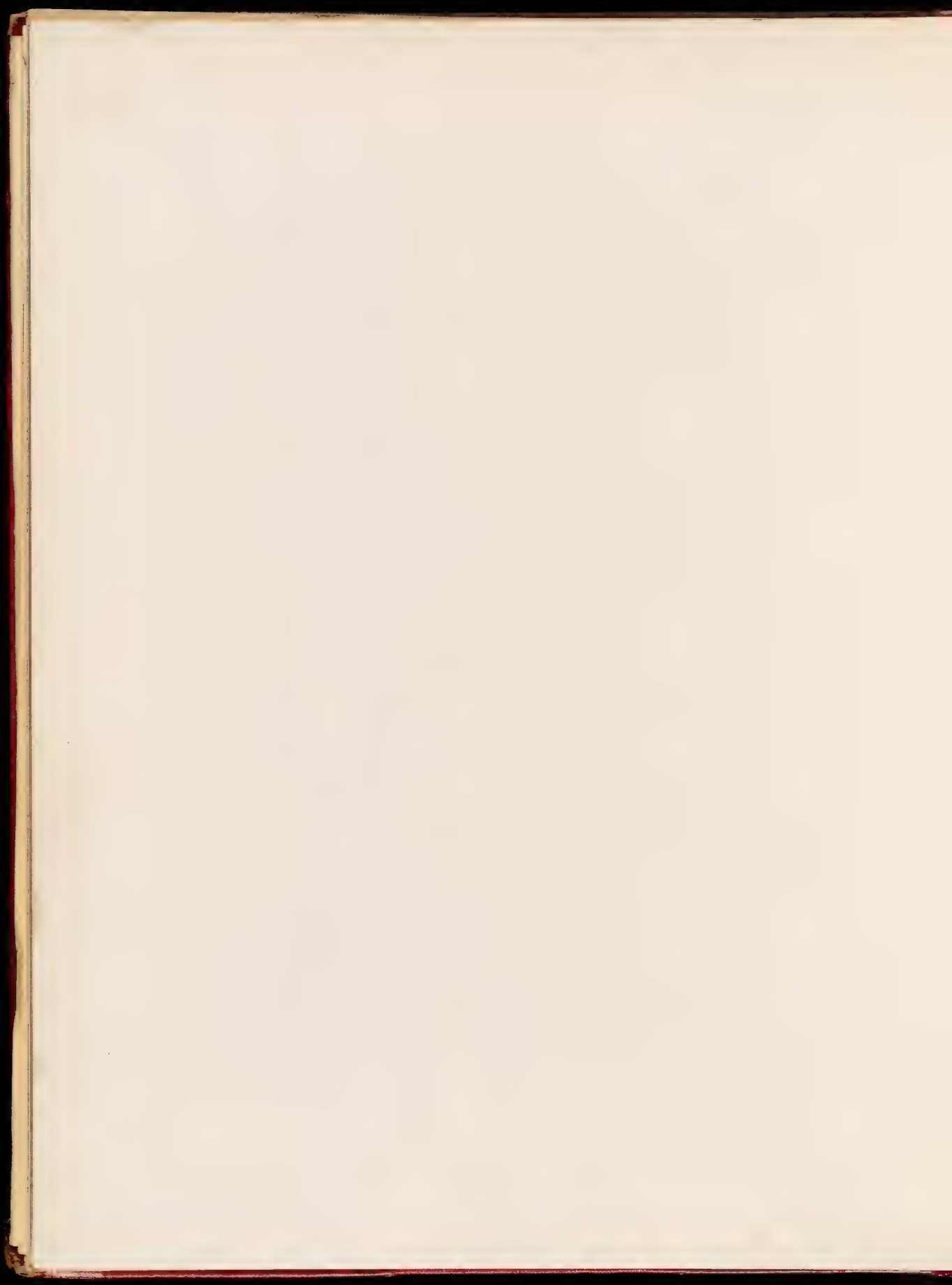
Purchased by the late George Crocker from Jules Oehme, New York.

Purchased by Mr. Emerson McMillin from the estate of the late George Crocker. Not in sale —

Purchased by the Holland Galleries from the Public Sale of the Emerson McMillin Collection, New York, Catalogue No. 170. — \$2800, Holland Galleries.

Sold by the Holland Galleries to the late owner.





No. 72

HOMING CATTLE

BY

MARIE DIETERLE

2950

No. 72

MARIE DIETERLE

FRENCH: 1860—

HOMING CATTLE

Height, 44 inches; length, 60 inches

F. C. Ball

2950.00

A sky pale blue aloft is banked over the horizon with cloud strata white and cream, rose and mauve, stretching over far meadows reaching to the distant sea. The sun, unseen, is sinking to the left, its rays gleaming upon wild green border lands of the foreground, where cows white, red and black, to the number of a score, are approaching the spectator as they emerge from a defile in thick green woods lying in the right middle distance, in the care of a boy in blue mounted on a white horse.

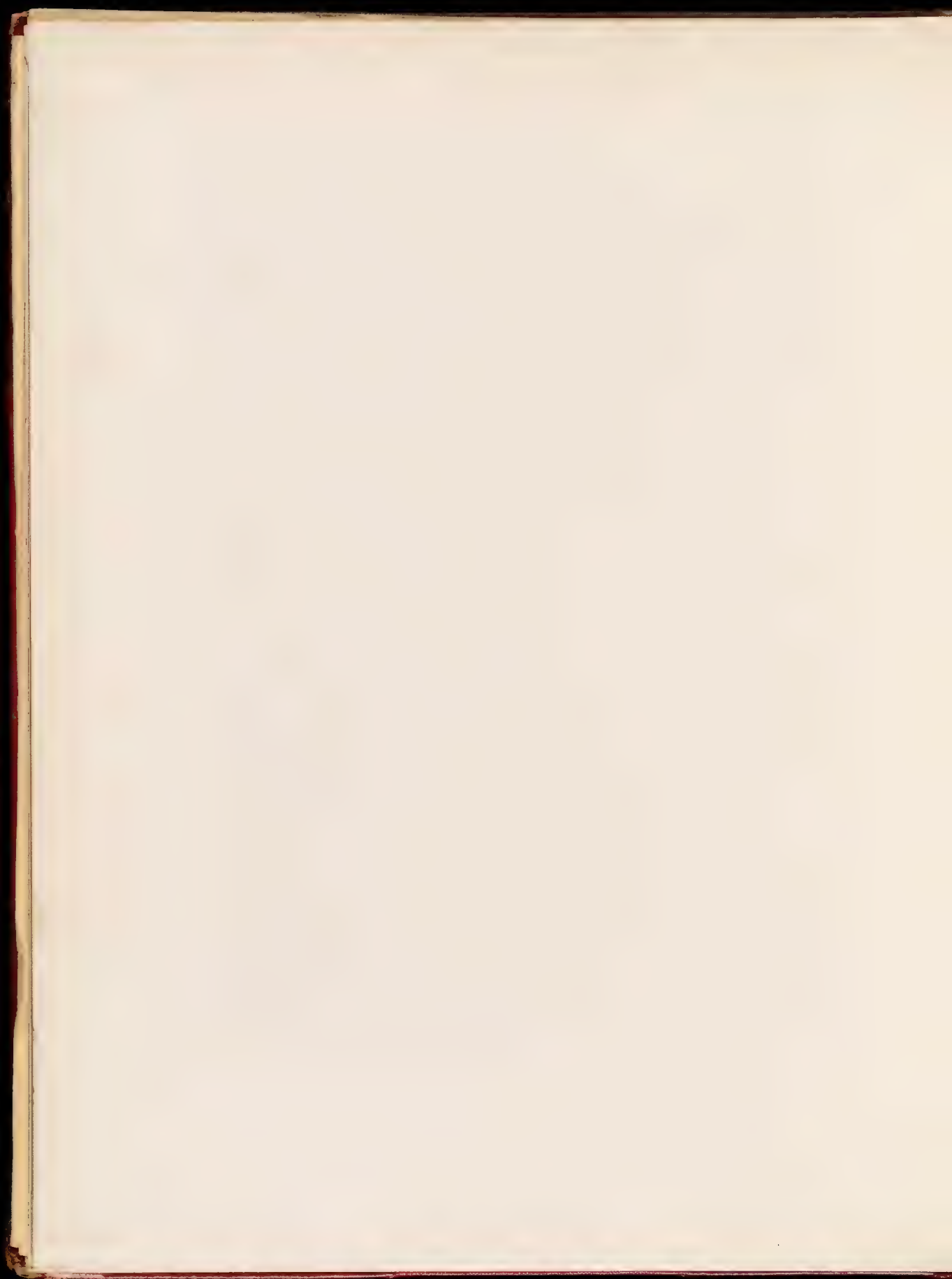
Signed at the lower right, MARIE DIETERLE.

Exhibited by the artist at the Paris Salon, 1907, where it was purchased by Messrs. Scott & Fowles.

Sold to the late Mr. Brady by the Holland Galleries.

as + +





No. 73

THE NUT GATHERERS

BY

WILLIAM ADOLPHE BOUGUEREAU

2850

No. 73

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

Miss E. Fitzgibbon

THE NUT GATHERERS

Height, 63½ inches; width, 45 inches

2850.00

Two young cheery-faced sisters, one dark and one fair, are at the edge of a wood, gathering pecan nuts. Both are barefoot, and the elder, in gray and blue and white and plum-brown, is standing plucking the nuts from a slender branch, and dropping them into the already well-filled basket held by her kneeling sister, who is in gray, white and mahogany-brown. They are in a soft, sifted light, and the background of foliage varies from dimly lighted leafage to the deep, dark shadows of woodland recesses.

Signed at the lower right, W. BOUGUEREAU. 7/883

Purchased by the late owner from the Holland Galleries, who acquired the painting at the Public Sale of the Judge Samuel L. Bronson Collection, held by the American Art Association, New York, 1907. \$2000. Holland Galleries

Mrs Bloomfield Moore Sale London 1900. £8. 756-0-0 B. Tooth & Sons

C/3363 - On consignment from Judge S. L. Bronson Asking Price Rxxx -
Returned to Owner -

10887 - Credit from H. H. Birby Dec 1905 - \$Rxxx -

Sold - Judge S. L. Bronson Feb 16/1906 - \$Rxxx -



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AND THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED
TO FURNISH

INTELLIGENT APPRAISEMENTS

OF

ART AND LITERARY PROPERTY
JEWELS AND PERSONAL EFFECTS OF EVERY
DESCRIPTION

IN CASES WHERE

PUBLIC SALES ARE EFFECTED

A NOMINAL CHARGE ONLY WILL BE MADE

THE AMERICAN ART ASSOCIATION

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COMPOSITION, PRESSWORK
AND BINDING BY





